/12 cont./

(not exempt from flattery), an innate sense of justice before the faults of another whom he judges inexorably, or before his own which he deplores with hasty repentance; a tenderness, superficial to be sure, but quick to bubble over in candid expressions. Together with this he has a delicate feeling of brotherhood, which leads him to share spontaneously with his neighbors his food and his provisions (but not real or personal property). In a word, all that mixture, so full of contrasts, of the qualities and defects of the child: this is the Indian."

342 181 29. I would not have dared to say so much as: "The Indian is nature," but I do repeat and comment that the Indian is the faithful mirror of the virgin nature in which he lives; and I also say that the soul of the Indian has its most perfect symbol in his house, or maloca. (This word is Brazilian and is the equivalent of bohío, or rustic house.)

342 The maloca is a microcosm: circular at its base, made of sticks and mud (bahareque), with its opening toward the east, it stands upon any hill or rise, as though it were an observatory; conical in its roof of straw or palm, it seems to stick up like a lightning rod to receive all the vibrations of the cosmos which surrounds and envelops it. Inside the maloca [415] is full of budares /baking pans/ brought from the hills for [252] toasting cassava, ollas of clay dug from the lake bottoms for [262] cooking the highly seasoned kumachi or refreshing kachiri, and all the vegetable kingdom from roots and stalks to fruits and [231] leaves, transported in their guayares. Add to all this the animal kingdom, birds, deer, etc., domesticated by the tenderness of the woman and made pleasant by the morning dawn or the evening twilight, and the maloca will appear to your eyes like some new Noah's Ark, floating in the middle of creation, like a rustic temple of nature herself. /13/

131 155 In this same fashion the Indian lives as though inebriated, dominated and absorbed by nature; when he returns each evening to his maloca with mapire full of fish, with his

Hunting

/82 cont./

224 and fishing equipment: bow and arrows, blowgun and quiver,
226 traps and nets, harpoon and hook. Poisons for the same: curare
278 and several kinds of Verbascum. Culinary equipment: grater,
● 415 manioc strainer, a fine sieve, baking pan, small mats, ollas,
large wide-mouthed jars for catching rain, and mixing bowls.
342 Ranchos or temporary dwellings and houses of fixed location:
the former rectangular and the latter circular with conical
291 roofs. Items of clothing and adornment: loincloths, feminine
301 guayucos, moriche /palm/ sandals, wrist and ankle rings,
513 garters, foliage coverings /pampanillas/, halos, necklaces and
482 earrings; hammocks, bags, and straps for carrying children.
854 Their household items: small benches, pothooks, camazas
352 /large gourd dishes/, awls, guayares, and an infinity of baskets.
412 Their instruments of navigation: paddle and pole, balsas and
415 canoes made from tree trunks or with their bark /concha/ only.
501 Their textiles: with the spindle, fibers twisted upon the thigh,
283 other braided fibers and small weavings done on rudimentary
286 looms. Their musical instruments: timbrels, whistles /pipes/,
534 flutes, war trumpets /botutos/, and drums. Their agricultural
241 cultivations: yucca, plantains, maize, cane, ají, auyama
/gourd plant/, cotton, tobacco, and various sorts of tubers.
252 The preparation of foodstuffs: boiled and roasted food, cassava
262 and mañoco /maize flour/ ground in a mortar, guarapos /sugar-
273 cane juice/ and purées, fermented and nonfermented. Etc., etc.

179. It should be made clear that these Indians for many
177 generations have, through other neighboring intermediary tribes,
439 been obtaining some instruments of our European civilization:
[441] knives, machetes, chícoras, axes, fishhooks, firearms, files,
[412] mirrors, glass beads, cloth for loincloths /guayucos/. But
[301] they still remember a time when they used to make their loin-
[291] cloths and straps for carrying children from the bark of special
trees; when they made their fishhooks with thorns from plants
287 or barbs from fish; when they made their arrows with tips of
314 bone, wood, or a special cane; when they used dextrales (stone
411
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related meanings, one for the fire-making apparatus and one for the fire itself (as well as firewood, etc.). If this is true, it is exceptional in showing phonetically and semantically advanced forms in Kamarakoto.

113. Coal, brand (tizón) — apoi' - tsaupan.
114. Ash — beruna.
115. Charcoal — kadarrma-tipwa.
116. Hearth, firehole — apoi' -piapo' .

Dishes, or ways of preparing food (see notes elsewhere):

117. kumasa
118. putosa
119. pusa
120. kambwo
121. erindasa

122. Meat — pun. Bird-meat, toron-pun; fish-meat, moro-pun, etc.
123. Calabash or gourd bowl — kamo'.
124. Gourd spoon — koireka. Taurepán (Koch-Grünberg) kuira. Makuchi (Williams) kuire (defined as a word for calabash used near the Ireng River). Koch-Grünberg equates this word with the Portuguese colher but this does not seem probable. The object is aboriginal, not an importation from Brazil, and it seems extremely improbable that the Kamarakotos would ever have received and adopted such an exotic name for this common native object. The phonetic resemblance is not close.
125. Gourd bottle — wai.
126. Juice — yenku. Sugarcane-juice, Kaña-yenku; corn-juice, anai-yenku; etc.
127. Juice of casave (yuca) — kumachi.

Alcoholic drinks (more exactly defined elsewhere):

128. kachiri.
129. paiba
130. parakari
131. akeüyeñka
132. Earthenware cooking vessel — o.ina. Taurepán, o.üna, o.üna, üna. Makuchi (Williams), oi-nə. Yauarana (Koch-Grünberg) hōline. Most other languages agree with Yauarana in having an -r- (or -l-) between the first two vowels of this word. E.g. (all from Adam), Galibi arina-to, Cumanagoto erina-k, erine, Opone orine, etc. The unusual separation of o and i in the Kamarakoto word, o.i instead of the common diphthong oi, is thus explained.

*192 *197 *415

The vowels are, so to speak, separated by a silent r. But the word is reduced to two syllables in one Taurepán variant and also in Oyana ini. Trio eni and Kalíña yene (all from de Goeje).

[252] 133. Cassava. Casave (the prepared bread) — eke.

134. Stone for roasting casave — puitari. Taurepán, putari. This Carib root is the origin of the colloquial Venezuelan word "budare."

[412] 135. "Grater for casave — samaːri. Taurepán, sumaːri.

136. "Hollow log for holding grated casave — moru. Taurepán, muru.

137. "Hollow log for making kachiri — wateːa. Taurepán, kanwa. kuriyara. The Kamarakoto word is probably the same as (Venezuelan) Spanish batea, also applied to a gold-pan (see below). The Taurepán words are the same as those applied to a dugout canoe, which is their primary meaning.

000 For plants and animals eaten see the respective lists and for other utensils see basketry, etc.

*192 285 [[28] c. Basketry. The words under this heading are only listed without definition. The objects to which they apply are more fully described in the later section on basketry. The complex and somewhat different Taurepán basket nomenclature is also given in that section.

138.	œapa	146.	akaiˀ
139.	pangaiˀ	147.	koataiˀ
140.	tangõiˀ	148.	wapa
141.	matuːtu	149.	ɛno-saramba
142.	o. olori	150.	sokoˀ
143.	waricha	151.	kumara-katsaˀ
144.	warakapi	152.	wakawaˀ
145.	amaːtu	153.	(t)siya-potapə

(muroiˀ, No. 104, tsimuiˀ, No. 99, and mõi-yɛ, No. 98, are also basketry).

*192 *197 285 Most of these words resemble fairly typical and common Carib roots but given the enormous variety of baskets made by these tribes it is not surprising that no two apply all these words in exactly the same way and that each tribe has some words not used by its neighbors. Thus in Taurepán waikarapə, a word not used in Kamarakoto, includes a considerable variety of baskets most of which the Kamarakotos would separate as waricha or wapa, words which my Taurepán informants did not know.[49] The Taurepánes apply the similar word waroːkupa to one type of waikarapə, and the Kamarakotos have a third similar word, warakapi, which denotes a type of basket unknown to my Taurepan

49 [see footnote on p. 311, category 116 — Analyst]

411 prepared so that they fit perfectly and appear to be only a single tube unless
411 examined closely. Only the outer tube can be made from wood available to
439 the Kamarakotos and they therefore have to obtain the inner tube or the blow-
gun as a whole by trading with the Maquiritares (pabanoton), which makes a
blowgun an expensive and treasured object. They do sometimes obtain only
[137] the inner tube by trade and construct the blowgun themselves. These tubes are
a major item of trade since they grow only in the Guinau and Maquiritare
country whence they are traded over an enormous area.

411 The blowgun as used sometimes consists only of the two fitted tubes, but
[824] generally a mouthpiece is attached. It is made of the hard shell of a palm nut
[322] (probably the awara, but I am not quite sure of this), cut in half, hollowed out,
[237] and pierced, so that it forms a hollow hemisphere with the breach opening of
the bore in the middle. It is fastened to the double tube with beeswax. Re-
lated tribes often have sights on the tube and the Kamarakotos told me that they
also sometimes use sights made of acure teeth, but I did not see any blowguns
with sights among them. In fact, from personal experiment, it seems to me at
least as easy, perhaps even easier, to aim the blowgun without a sight.[114]

Blowguns are commonly about twice as long as the height of the user.
A specimen in my collection is 272 1/2 cm. in length. It is very light and can
easily be held steady by the two hands near the mouth end despite its great
length. Single-tube and split-tube blowguns, such as occur on the Rio Negro
and upper Amazon, are unknown to the Kamarakotos.

[824] The darts (kumwa) (Fig. 17 C), usually about 38 - 40 cm. in length, are
made of the ribs of palm leaves, shaved until they are nearly circular in section,
2 to 3 mm. in diameter, and very sharply pointed at one end. Curare,
[278] kumawara, is applied to about 3 cm. at the pointed end, but the very tip is
rubbed clean so that a casual scratch does not inject any poison and the darts
are quite safe to handle.

278 Curare is not made by the Kamarakotos, probably because the necessary
411 plant does not grow in this region, and they do not know how it is made. They
[439] obtain it from the Maquiritares in the form of a solid, black or dark-brown,
pitch-like substance. They moisten the solid poison with water or, preferably,
casave-juice (kumachi)[115] and rub the tips of the darts in this. Since the poison
is so dark in color and the darts are light yellow, the presence or absence of
poison on them is obvious.

411 The poisoned darts, without further preparation, are carried in a quiver,
● 415 mõiyt, made of basketwork waterproofed with a heavy coating of beeswax,
237 moromba, and with a tight-fitted skin cover, see Fig. 67. The Kamarakotos
[439] sometimes make these and sometimes obtain them, of essentially the same form,
from the Maquiritares. A second basket, tsimuiⁱ, uncoated and without a top,
is attached to the quiver to carry kapok or ceiba, atsari, see Fig. 67, and jaw
of a caribe, or piranha, fish, tsipiraiⁱ, is attached to the top of quiver.

114, 115 [see footnotes on p. 320, category 116 - Analyst]

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Fig. 22 — Barbasco Fishing.
Women with nets (iru') gathering poisoned fish from a pool.

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Fig. 24 — Grating Casave.
Kamarakoto woman at Uruyén grating the Manihot root on a grater, samaːri, into a trough (moru).

252 [285] basket (see "Textiles"), woven so as to be extensible, closed at one end and open at the other. Each end has a strong basketwork loop. The tangõi? is filled and the loop at the open (upper) end hung over a protruding beam — such beams are specially provided in the dwelling, workhouse, or both. A pole is then passed through the lower loop and one end tied to an upright post. The [182] preparer (always a woman) then sits on the other end, thus extending the tangõi? and causing it to squeeze the grated casave. The liquid runs out the bottom and is saved.

[115] The nearly dry meal is then sifted through a rectangular basketwork sieve, pangai? (see "Textiles") and is forthwith patted into a thin layer on a large flat stove, puitari, under which a fire is built. The resulting large, thin, circular [251] cake is the casave bread, or casave properly speaking, eke. It is somewhat soft when fresh, but may be dried for conservation and then becomes very hard. 262 To the unaccustomed palate it tastes like a fairly good grade of sawdust, but those who eat it regularly maintain that it has a distinct and agreeable flavor. It is the principal food of the Kamarakotos.

251 Some of the more southern tribes roast the sifted meal and so preserve it without baking it into loaves or sheets, but the Kamarakotos do not do this.

262 [171] Among other dishes, first place must be given to a sort of soup or thin stew, kumasa, the so-called "pepper-pot" of travelers, universal among Caribs. [252] This is cooked in an earthenware pot over a firehole. There are innumerable varieties of this dish, which consists of water and peppers, with anything else that happens to be at hand, bits of meat or fish, bones, casave meal, bananas or plantains, etc.

257 [269] Casave juice, kumachi, is added to this or to any boiled dish as a sort of condiment.[121] Varieties in which any ingredient, other than pepper, predominates may be specially named, e.g. kuratano-kumasa, "plantain soup or stew," just as we name soups. Vegetables, particularly roots like the varieties of Dioscorea, are often boiled whole or in large pieces instead of being mashed into a kumasa. This dish is called putosa, e.g. napuei-putosa, boiled mapueyes. The root vegetables and plantains are also roasted in hot ashes, pusa, e.g. piricha-pusa, roasted yams.

Aside from its use, principally as scraps and bones, in kumasa, meat may be boiled, woto-erindasa, or roasted on a sort of tripod over the fire, woto-kambwõ.

263 [135] [139] There is no local source of salt and long periods may pass without any being used, but the Kamarakotos are eager for it and have long traded for it through neighboring tribes. Even when available it is used sparingly and the Indians found most of our food so salty as to be inedible. Much of their food is so peppery as to be inedible to us, and the extensive use of peppers doubtless [146] counteracts the flatness of unsalted food. Their root vegetables doubtless naturally contain enough salts to sustain life.

121 [see footnote on p. 321, category 11b – Analyst]

precisely tools, steel needles should perhaps be added to this list. Hammers and saws were unknown before our visit. Nails were unknown in their ordinary use but most women had one which they used for a sort of crocheting (see "Textiles"). There are also a few recently acquired steel picks used in mining.

No strictly native tools are now in use, if one excepts the casual use of wooden clubs and sharpened sticks. The essential steel tools were introduced by trading far in advance of white penetration in this region and are now old in the tribe, to the point that all memory of analogous native tools is lost. The working of stone is an unknown art now, and judging from Brazilian tribes less well equipped with steel, as well as from the few archaeological remains known from Venezuelan Guayana, the use of stone was never highly developed. Pre-Columbian implements were apparently mostly of wood and bone, supplemented by stone axes,[125] and a more extensive use of fire than at present.

Cooking.

The principal objects necessary to prepare casave have been mentioned under "Food Preparation." They are the grater, press, trough, sieve, and puitari. Most households have two troughs, a relatively simple one, called moru, for casave meal, and the more finished watea for making kachiri. Both are hollowed sections of logs. For the moru the log is split in half and one section simply hollowed. For the watea the log is unsplit but a deep excavation is made in one side and the ends are carved so as to leave stout projecting handles (see Fig. 27). Favorite woods for these troughs are waidawan-yə and kopei-yə) (see "Vocabulary").[2] While the kachiri is maturing, the watea is usually covered with a slab of bark.

Several of the baskets, listed together below, are used in the preparation and serving of food.

The primitive and still the common cooking vessel is a clay pot, o. ina. These are very simple and without any decoration, painted or molded, unless an occasional series of three or four nubbins on the outside below the rim can be so designated.[126] Only two basic patterns were seen, with considerable variations in size and proportions. The commoner type is wider than deep, with a flaring rim below which is a constricted neck, followed by the greatest diameter at about the middle of the depth. Below this, the pot is nearly conical but the bottom has a small flat or slightly concave surface. It will thus stand alone although unstable. The other pattern, which is rare, is deeper than wide, essentially ovoid with the lower end of smaller radius and the upper, big, end with an unflaring collar around the mouth (Fig. 28).

Although so simple, these pots are well made, smooth and almost as perfectly circular as if turned on a wheel (which, of course, is unknown). They are made by hand, the base modeled from a lump of clay and the sides then

125, 126 [see footnotes on p. 321, category 116 - Analyst]
2 [see vocabulary on p. 69, category 116 - Analyst]

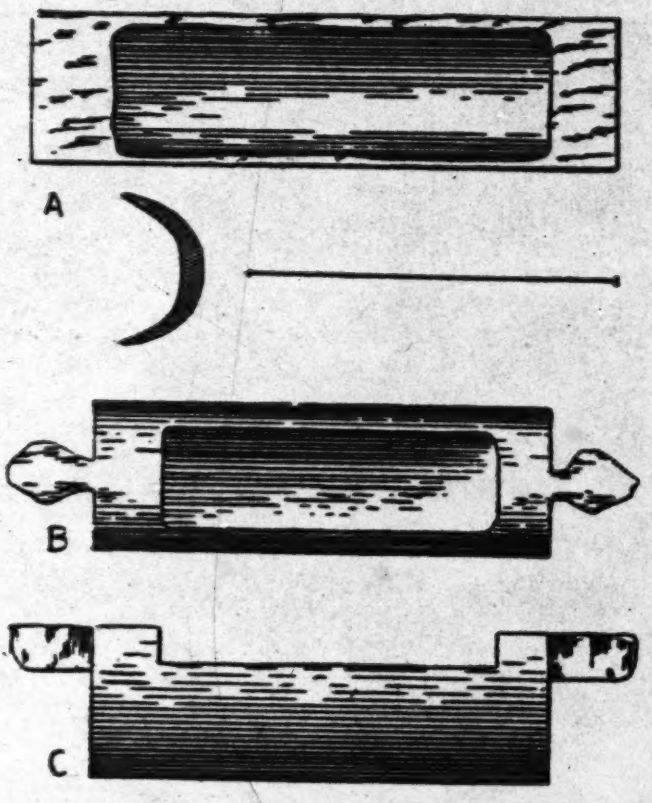

Fig. 27 — Kamarakoto Troughs.
A, trough used for grated casave, moru, seen from above and in cross section. B, trough used for making kachiri, watea, seen from above and from the side.

gradually built up. Then clay for the sides is applied from a thick roll, but it would be incorrect to call this coiled ware. The roll is merely a convenient way of adding bits of clay; from it the clay is smoothed into the vessel and the roll is not really applied as a coil. After modeling, the pots are thoroughly sun-dried and then baked on an ordinary open wood fire. They immediately become and remain black.

Pots, made only by women, are not manufactured everywhere in this region since they require a combination of local talent and local supply of suitable

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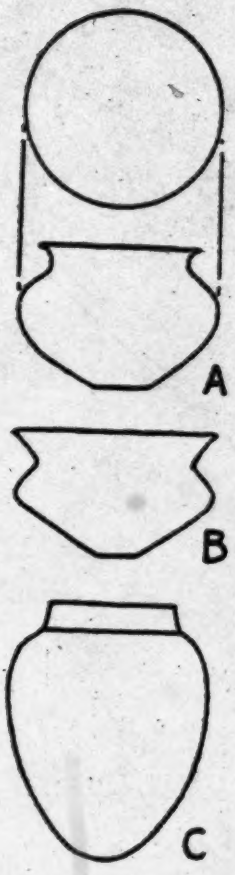

Fig. 28 — Kamarakoto Pots. Three characteristic shapes. A and B variations of the common pattern. C an unusual type.

323 438 clay, both uncommon. They are made at Uruyen, but most Kamarakotos do not make them and some whole tribes of the region do not. We saw an Uruyen pot in the maloca (Indian village) at Santa Elena, several weeks' travel from Uruyen.

● 445 442 For all liquids not to be placed directly over a fire, calabashes and gourds are used (Fig. 29). Large spherical calabashes cut in half, called kamo?, are the commonest means of serving or keeping soup, stews and other liquids, which are dipped out and drunk or eaten with spoons made of segments of elongated gourds, koireka. Whole gourds with the small end cut off are used as bottles, wai. Solid foods are served on basketwork mats and eaten with the fingers. 285 284

[Text continues on p. 145]

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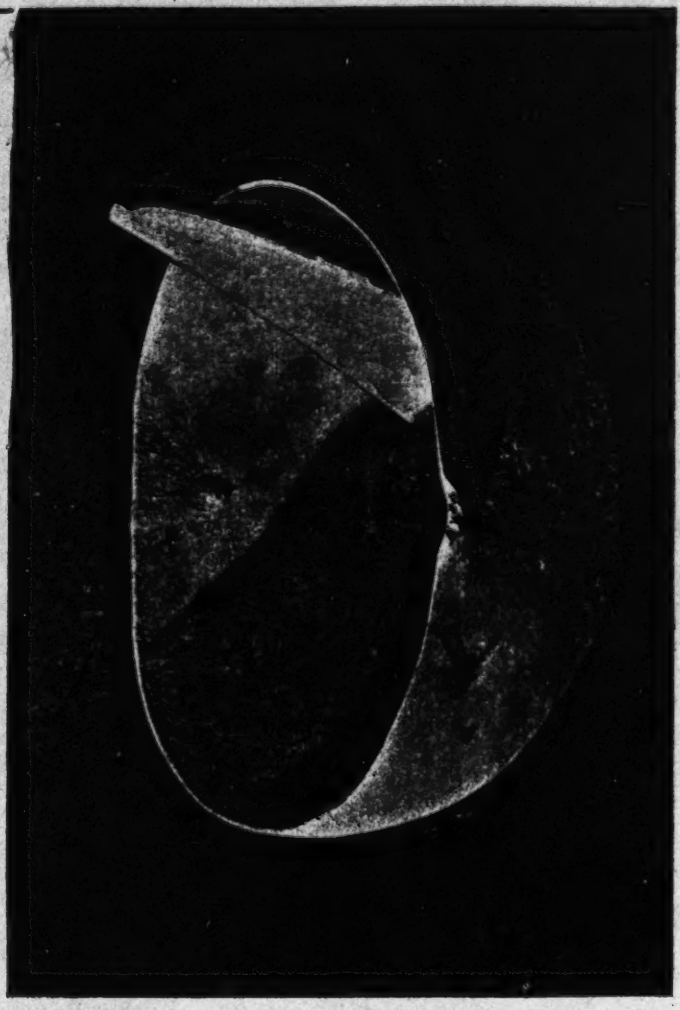

Fig. 29 — Kamarakoto Calabash Bowl and Spoon.
A kamo' with a koireka in it.

415 177 The several recent expeditions have provided the Indians with a considerable supply of enameled pots and plates, glass bottles and large tin cans, as well as a few table knives, forks, and spoons. The supply is not yet by any means sufficient to replace the native objects and as far as I could learn they were not articles of trade before these expeditions brought them in. Enamelware pots, which substitute for the breakable native earthenware of difficult manufacture, are eagerly sought, but the other European objects in this category are not much valued and some acquired from a previous party had already been discarded in favor of native ware. Even empty gasoline cans, which are almost priceless among many primitive people, did not seem to be especially valued. With the single exception noted, their own articles are actually better for their uses to the Kamarakotos and will not be replaced unless their mode of life changes completely.

Furniture.

352 322 The only furniture, even speaking broadly, consists of benches, hammocks, and cradles. The native bench, aponoi?, is hewn from a block of wood, usually leaving four legs at the corners, not inserted but cut from the same block as the seat (see Fig. 30). These are always very low, generally only 5-10 cm. in height, as the Indians find higher seats uncomfortable. There is a higher and more complex bench, murei, but this is used only by piaches (see "Magic and 576 Religion"). Away from home, and often also at home, the Indians sit on their haunches rather than on a bench or on the ground, but every house does have one or two benches. They do not sit down to rest, but lie or sit in a hammock. (See Roth. 1924, Fig. 81 and accompanying text, for interesting data on the evolution and variation of benches in this broad area.)

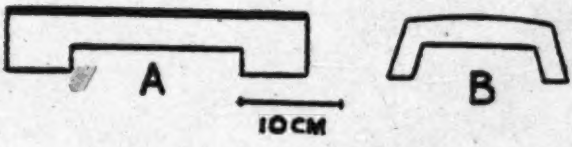

Fig. 30 — Kamarakoto Bench.
An aponoi?, hewn from a single block of wood.

513 182 As throughout tropical South America, all the Indians sleep in hammocks. Each individual has a hammock, kami, which he takes with him when traveling or visiting, and he never sleeps in any other way. The hammocks are made of

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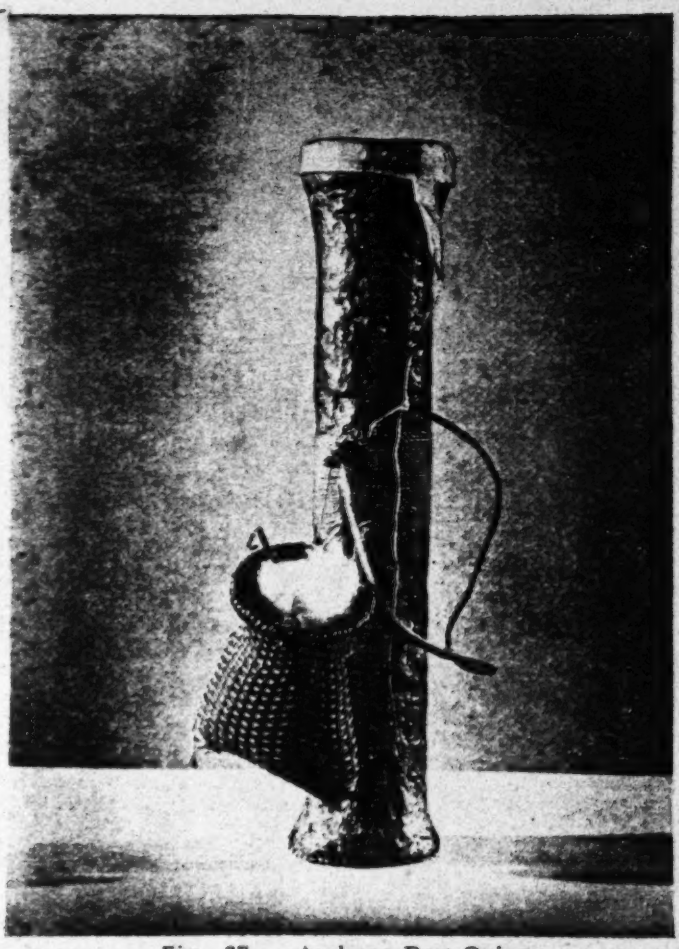

Fig. 67 — Arekuna Dart Quiver.

This specimen was in use by the Taurepanes, but is essentially the same as those used by the Kamarakotos. Attached to the quiver (möi-yɛ), proper, is the usual small basket (tsimui³) full of kapok. The only difference from Kamarakoto specimens seen is that in the latter the carrying loop was of moriche cord, not rawhide as here.

226 824 114 them would be useful and interesting. Even Roth's excellent summary leaves innumerable doubtful points.

226 271 120. The supposed danger from poisoned water in this part of South America is thus a figment of the imagination, even more absurd than the danger of attack with blowguns.

252 263 121. It is almost universally stated that this juice is a deadly poison and that the purpose of squeezing it out is to remove the poison from the grated casave. These statements are misleading. The poison would surely lose its force when the flour was cooked in any case so the pressing is not to remove the poison but merely to obtain a drier flour from which bread can be made. The "deadly poisonous" juice is consumed in enormous amounts by the Indians with no ill effects and is their favorite and most common condiment, rivaled only by peppers. It is always boiled down first, however, and this doubtless destroys any poisonous qualities, whatever they may be.

263 177 122. One or two of the more sophisticated Indians who have seen the crude Venezuelan sugar-loaves, papelón, have attempted to imitate them, but this sporadic effort has, as yet, no significance.

177 401 407 123. An amusing instance is provided by a Taurepán who attempted to devise an imitation of the roll-mill introduced by the missionaries at Santa Elena. He showed us his "invention" with glowing pride, but ruefully confessed that it would not work, as could have been told beforehand by anyone who had grasped the mechanical principles involved.

276 123 124 124. During our stay native habits were disrupted in this respect by the fact that a large stock of cigarettes was used for presents and wages, but I have the impression that smoking, however extensive, is not very intensive, that no one smokes constantly or to excess.

412 125. Which axes, however, may have been used more for such purposes as digging than for cutting.

323 531 ● 415 126. When I asked whether pots are ever painted, it was patiently explained that to do so would be ridiculous since the design would be hidden by soot the first time the pot was used. Pots are used only for cooking, calabashes and baskets being used for all the other purposes for which some Indians use pottery.

273 574 177. Of course all individuals spend intervals sleeping, but some are awake and hilarious at all times.

533 539 178. This is a free and not a literal rendering. The language of these songs, despite the fact that they can include some improvisation, is not common speech but is "poetic," probably archaic, and is not entirely clear even to all the Indians. The translation given conveys the sense of the words as they understand them.

[195] 179. In prose language the equivalent would be some expression like autsimbe dai?, "I am satisfied, pleased."

535 171 180. The Makuchi song given by Roth refers to the white clay paint, which was evidently essential to the dance in its more primitive or more stereotyped form, but in all the Kamarakoto dances such pseudo-ritualistic compulsions have become voluntary and are often omitted — this is true even of the parichara-pon.

524 153 181. A boy at Uruyén made a remarkably good small model of an airplane, including workable wheels and a propeller that turned in the wind. I could not learn that he received any help or inspiration from more sophisticated sources and he maintained that the work was entirely his own idea and execution, but I find this almost incredible and cannot record it as a fact.

773 182. But as will be seen, this legend or myth is composite and consists of several quite distinct stories united by assigning the leading role to the same character.

723 115 126 128 183. It is interesting, as illustrative of his own comprehension and insistence on the value of complete accuracy, that Antonio himself demanded this procedure and refused to leave a passage until convinced of my thorough comprehension of it.

539 184. This is adopted as the best non-technical transcription of the name maichá.

[415] 185. A small gourd vessel, wai in Kamarakoto.

[825] 186. The kind called atsi:gamo, the Venezuelan "cachicamo."

[834] 187. maraka, a gourd rattle with a wooden handle.

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417 APPARATUS--supports (e.g., posts, frames, ladders, scaffolds); fences and gates; pens and corrals; birdcages; apparatus not elsewhere described; etc. See also:

Traps, snares, and fishing gear 22
Aids to locomotion and burden carrying 48
Looms 286
Furniture 362
Plumbing fixtures 414
Riding gear 492
Nautical rigging and gear 501

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Native maloca under construction.

352 cotton twine and the mode of manufacture will be described below, under "Textiles."

352 Very small babies are sometimes placed in a cradle, pakaːri, which
854 consists of a ring of wood (or a liana) suspended from a beam in the house by four cords. A band of cloth is fastened across the frame to hold the baby and above this a transverse stick is fastened to keep its weight from deforming the
353 ring. Similar rings, without the cloth or transverse stick, are sometimes used to hang up pots and similar objects and these are also called pakaːri.

Basket-ware.

285 The various baskets and the weaves used in them are described in more detail below under "Textiles." Here those that form part of the necessary or normal household equipment are listed and their functions given: 1/A

tangõʔ — the cassave press, described above. Fig. 64.

pangaiʔ — cassave sieve. Fig. 56A.

oːapa — a large circular, closely woven shallow tray used for drying and sunning various things (cotton, vegetables, etc.), for serving cassave, and the like. Fig. 56B.

matuːtu — a square tray, shallow but with a vertical rim, raised from the ground by four short legs. Uses similar to those of the oːapa. Figs. 57, 58.

o.olori — a single, flat, square mat, used to fan the fire and as a plate. Fig. 56C.

waricha) these, more exactly distinguished under "Textiles," are
warakapi) small carrying and storage baskets, carried in the hand.
wapa) Figs. 59, 60.
soko ʔ)

amaːtu — relatively deep rectangular baskets with covers and two layers of weaving (often with leaves between). They are closely woven, sometimes waterproof, and are used for the storage of clothing and of all sorts of personal treasures, necklaces, earrings, and so on. Fig. 62.

[462] akaiʔ) These are variations of the woman's back-carrying basket or
koataiʔ) frame, designated according to the weave used. Figs. 65, 66.

wakawaʔ — A rougher and relatively uncommon type of heavy carrying basket. Fig. 55.

● [H/I] ɛno-saramba — a small, deep basket with very open weave, sometimes used for carrying, like the waricha, etc., but particularly as a bird cage. The top is tied together in a straight line and a perch is thrust through the mesh from one side to the other.

1/A [For figures referred to in text, see pp. 185b, 190a-190c, 193a, and 197b-197c, category 116 - Analyst]